CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8, No. 11 TORONTO, MARCH 11th, 1942 $2.00 Per Annum

ITA Blasts Council Indie Bloc

John W. Hicks, Jr. In Toronto

"The Australians were always obsessed with the idea that some day the Japs would cross the Pacific and attack them," said John W. Hicks, vice-president in charge of foreign sales for Paramount. "It was foremost in their minds." Mr. Hicks, who spent 11 years in Australia and whose only son was born there, confessed to having been one of those who thought otherwise.

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Manager Heads Board of Trade

J. Harry Black, manager of the Capitol Theatre, Penticton, B.C., has become president of the Board of Trade of that town. Picture folk have a special place in the citizens' affections. Alexis Smith, Warners' star, hails from Penticton.

Spitfire Film Finished

Sam Goldwyn has received the first prints of "The First of the Few," the story of the Spitfire's inventor. The film, shot in England, has Leslie Howard and David Niven in the leads. Howard also directed.

Tin Cans Canned

Future containers for spools of film will be made of fibre cardboard instead of tin. They're fireproof. The American government needs the tin.

Here's a Good One

Tom Walton, manager of the Rio, Toronto, has worked out a double bill that's packing them in. He has an all-English all-comic program featuring Gracie Fields and George Formby, England's top laugh stars and grossers. A unique and lively front helps grab the eyes of the passersby. It's worth trying.

Charges That Indie Members Are Not Truly Representative

The Independent Theatres Association, in a resolution to be forwarded to James Stewart, head of the Services Administration Board of the Wartime Prices and Trade Board, lashed out at the present structure of the National Advisory Council. It charged that the Independents' representation on the nine-man Council was not truly representative of Independent exhibitors as a whole and called upon Mr. Stewart to review and correct the present situation.

The resolution claimed that the selection of Indie members for the Council was not made at a properly constituted meeting of such exhibitors, nor was the method of selection one that would guarantee fair and equitable representation for all Independents.

The National Advisory Council,

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He Never Heard Of Edison

The film fellow who told us this must have been kidding.

According to him, he ran into an old friend. After the usual salutations, which were warm because they hadn't seen each other since school, they began enquiring into each other's past.

"What are you doing now?" asked the friend.

"Moving pictures," was the reply.

"I'm in something the same line," was his next remark.

"Oh?" asked the film fellow. "Which end?"

"Moving pianos."

For King And Country

Frank O'Leary, projectionist at the Capitol, Peterboro, into the Army Service Corps.

Vernon Burns of the Regent, Sudbury, is headed for the RCAF.

Garnet Heatherly of the Park, Sarnia, who was rejected earlier, has returned to the services as an instructor. Garnet was formerly a Sergeant-Major in the London Fusiliers.

Frost to Sarnia

Paul Frost, manager of the Palace, Galt, an Odeon house, has left to join 20th Century Theatres as manager of the Park, Sarnia. The latter house was handled by Garnet Heatherly, now in the army.

Hollywood Tabs Reissues

Another cog in the motion picture industry's effort to conserve its material in co-operation with the Government's all-out war campaign was pegged into place today when announcement was made that a detailed survey is well advanced to select and prepare for immediate use as many reissues as possible.

Determined to continue to do its very best in the Government's

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Double Talk

Metropolitan, Winnipeg, marquee got stray laughs with this double billing: "Obliging Young Lady" and "All Through the Night."

Hamilton Hospitality

Mayor's Office Hamilton

An Invitation

Through the kindness of Mickey Rooney and Judy Garland, and the courtesy of Mr. George Stroud, I am happy to be able to extend to you an invitation to come to the Palace Theatre as the guests of these famous young people on Friday, February 20th to see "Babes on Broadway".

This is a wonderful picture, and I hope that you will take advantage of this opportunity to see it.

Yours sincerely,

William Morrison

Feb. 17th, 1942. Mayor.

Following the wishes of Mickey Rooney and Judy Garland that war guest children be invited to a gratis showing of their newest film, MGM's "Babes on Broadway," Mayor William Morrison, K.C., of Hamilton, Ontario, followed through in the best possible way.

MERVIN GOLDSTONE JOINS ESQUIRE

Mervin Goldstone, RKO head office salesman, has left that exchange to join Archie Laurie's new Esquire Films setup as Toronto branch manager. He checked into Esquire on March 9, and will be found at 21 Dundas Square, where the new offices are located, after next week.

Film Weekly

Vol. 8, No. 11 March 11th, 1942

HYE BOSSIN, Managing Editor

Address all communications to—The Managing Editor, Canadian Film Weekly, 21 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 5th Floor, 21 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4310. Price 5 cents each or $2.00 per year.

What Is an Independent?

The uneasy harmony which has prevailed in the trade since the forming of the National Advisory Council to work with R. C. McMullen, director of the Theatre and Film section of the Wartime Prices and Trade Board, has been suddenly dispelled with a loud shout of protest.

Few are surprised. Certainly not the fellow with his ear to the ground. The rumbling and the noises have been getting nearer and nearer. Now they're here.

If there is any novelty about the split, it has to do with the nature of the battle. Those ancient foes, distributor and exhibitor, aren't ranged against each other this time. The battle is raging on one side of the fence. It's theme is "Holier than Thou." Its title is "What is an Independent?"

The representatives of Ottawa, now sitting amongst us, who thought the matter was all cleared up for them, must feel like the fellow who learned Chinese, went to China and found over 100 different dialects.

Those bearers of the mace of wartime authority will have a harder time than ever telling the dizzybodies and busybodies from the deserving.

Well, What is an Independent?

Henry Falk, who has acted as spokesman for the recently-organized Independent Motion Picture Exhibitors Association, says that an Independent is one who has no circuit tie-ups, and no tie-ups with an organization which contains members with circuit tie-ups. To be outside classification with these he must be undefiled, his associations above reproach.

This is a pretty particular definition and one not to be accepted quickly.

To begin with, the implication, intended or not, is that the affiliated Independent and his unaffiliated fellow-members are not as much the masters of their own destinies as are the completely unconnected Independents. Is this true?

Are the first two vassals of the trusts—or something—whose view of what's right has been beclouded by "bad company"? You know, birds of a feather. They don't think so. Do you?

We could go on asking questions like that all day. We have. The answers are vague. They answer the questions and we question the answers.

Maybe confusion is good for the soul.

About the Advisory Council

We spoke to Mr. H. Freedman, vice-president of the Independent Theatres Association and chairman of its board, about his objections to the present Indie delegates in the Council.

"I don't care," he said, "who sits on the board as long as they are truly representative of all theatres. That isn't the case now. I object to the manner in which the alleged Independent exhibitor representatives were selected. I wasn't present—and I wasn't told that the selections would be made when they were.

"We need harmony in this industry for the sake of the war effort and the business. But we won't have it while there isn't fair representation for the Independent exhibitor.

"Two of the four Independent representatives are interested in the same firm, which holds two theatres. Three belong to the same exhibitor body. All would have one point of view. For whom do they speak?

"The ITA, which has represented Independent exhibitors for seven years, was ignored. I therefore think that the selection is not a proper one.

"Let's find out who speaks for whom and why—and if they have the right."

ITA Challenges Council Indie Bloc

(Continued from Page 1)

recently formed, grew out of the need for an official and authoritative group to consult on industry matters with R. C. McMullen, head of the Theatre and Film section of the Wartime Prices and Trade Board. It was originally intended that distributors, circuits and Independents should have equal representation of three members each on the Council.

Considerable difference arose out of the contention of spokesmen of the newly-formed Independent Motion Picture Exhibitors Association that exhibitors who belonged to organizations which also had as members men with circuit affiliations were not truly Independents. These, the spokesmen contended, were not Independents in the same class with exhibitors who belonged to an organization, the personnel of which, without exception, had no circuit tie-ups of any kind.

President J. J. Fitzgibbons of Famous Players, in order to facilitate harmony, withheld any official objection to this interpretation. Matters then moved forward and resulted in the Council being divided into three distributor members, two circuit members and four Independents. The Independent representatives are H. Falk, B. E. Laxer, B. C. Salamis of the Allied Theatrical Industries of Quebec, and T. Walton, who holds a proxy for the Alberta exhibitors. Both Salamis and Walton speak for Independent exhibitors without any imposed istinction.

Resentment has arisen out of the allotment of Independents in the same groups with circuit affiliates, or exhibitors with personal circuit associations, to a lesser place on the council.

The ITA, which has been speaking for Independent exhibitors since 1935, feels that it has been entirely slighted in this matter. Members pointed out that they are of long experience in the industry and don't wish to be represented on the Council by some men of comparative inexperience and with but slight knowledge of exhibitor problems throughout the country.

Furthermore, they pointed out, the ITA has an established record of fair dealing in the industry, both as related to the chains and distributors.

Kruger in UA Film

Edward Small has added Otto Kruger to the cast of his new production "Friendly Enemies," the film version of the famous Broadway stage success, with Charles Winninger and Charlie Ruggles in the title roles. Others in the cast are Nancy Kelly, James Craig and Ilka Gruning.

"Friendly Enemies" is under the direction of Allan Dwan.

John W. Hicks, Jr. In Toronto

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Some thirty Toronto film executives and radio and press commentators greeted the veteran film man at a luncheon in the King Edward Hotel last week. Mr. Hicks was introduced to the gathering by J. J. Fitzgibbons. J. L. Hunter of Paramount's local office acted as host.

He made a number of interesting observations about the state of the theatre business in war-torn countries.

"It's a strange thing," Mr. Hicks said, "but the closer danger comes, the more crowded theatres are. England, for instance. Theatres, night clubs and such are doing big business. Perhaps this is because amusements, unlike other things, aren't rationed. However, motion pictures have added much to the spirit of the people."

The United States, he said, was resolved that the war must be won. "In the past we've criticized the British for muddling. Well, we've done plenty of muddling ourselves. But now we have a grim determination. We've acquired the British spirit."

Mr. Hicks brought with him a print of "Hatter's Castle," a film made in England from the A. J. Cronin novel. It was screened later.

"That England," he said, "could turn out a picture as impressive as this under the conditions of today is a great tribute to its people."

Advisory Council Talks Business

The National Advisory Council, recently formed to help clear things for the Theatre and Film Section of the Wartime Pricse and Trade Board, gathered in Toronto last week. The session was devoted to a general review of the situation.

Mr. R. C. McMullen, in the course of discussion, said that the Board had no intention of running or policing the industry. He expressed the hope that exhibitors and distributors would so conduct their business as to require the minimum of action from the Board in the matter of maximum prices regulations.

He restated his belief that the Council could perform a valuable service for the Board by being an influence for harmony and thus smoother regulation.

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Hollywood Tabs Reissues

(Continued from Page 1)

drive for conservation material, the industry believes that between 400 and 500 pictures turned out since the induction of sound are available and useable for revival.

First objective of the survey is to establish a concrete list of pictures in every producing organization, which can be sent out in time of need with reasonable assurance that the public will take a look. Second and equally important phase of the survey involves determination of how many of the old prints can be used again, in order to put the demands for new printing and film positive at a minimum.

Most distributors are sanguine as to the results of reissues carefully selected. It is pointed out that to date extremely few spots throughout the country ever have tried the "old picture" runs which have proved successful in Hollywood, Los Angeles, New York, Chicago and San Francisco. When the new picture supply slows down, there is little doubt that the majority of reasonable populous centres will have the chance to show whether they like the old timers, with the probability that a good many theatres now dependent upon new pictures will become old-time houses for the duration.

Aside from this angle, however, the major distributors believe there are many pictures which have been made since sound came in which will be welcomed heartily for a second round throughout the country.

In the 12 years since Hollywood went all-talking. more than 7,000 features have been made here alone. It is believed that when this list is put through the wringer, the distributors will have between 400 and 500 pictures.

The reissue plan now under consideration in the survey is taking full cognizance of the fact that when the pinch comes, the double bill automatically will depart.

Stage Show Revival

Theatrical booking offices in New York are reported busy lining up every kind of live act for future work. Even now the demand is pressing the supply hard.

A number of sound reasons have been given. The public has the money and is willing to spend it. The additional patronage will pay for a stage show. The growing popularity of the single bill policy has left time to fill.

The reduction in product expected from priorities and manpower shortage at the studios has managers making stage plans.

The Magic Cloak

"The night has a thousand eyes"—and a million ideas.

What is there about the shadowy stretches of pavement that frightens the timid and mellows the hardened?

The tight-lipped become loose-tongued and make confidantes out of casual acquaintances. Enthusiastic ideas for a dozen forms of conquest come pouring forth and fade into nothing with the crowing of the first cock.

There is a feeling of kinship with the stray dog or cat that crosses one's path and follows along for a bit. Here and there an oasis of light frequented by professional night-lifers.

The patchwork of variable blacks softens steel and stone. Traffic lights, seen clear down the road, are like part of a vast switchboard. Street lamps seemed joined together and fade into the distance like a golden span. The electric-studded evening dress of the cinemas, which greeted the gay crowds, has changed to sombre and sleepy shades.

Occasionally something breaks the quiet. An auto scutters by. A street car roars past. The sharp gasps of a locomotive are heard from afar. From the shipyards the sudden staccato of machine-driven rivets perforates the quiet.

Then silence.

* * *

They Still Live

The City Hall has the sad look of semi-Gothic structures at night. The Square, empty of its daytime hundreds, has a queer brightness.

Here the people have gathered many times in common joy or sorrow. Now the absence of any living thing deepens the loneliness. The mood seems one of keen waiting.

The cenotaph, illuminated by spotlights, dominates proudly. The wind gives movement to flag and flowers. Through the spotlights' beam the snow does a graceful, swirling dance.

One senses something going on but mortal eyes see nothing.

Can this be the hour of the cenotaph's own?

* * *

Another World

Chinatown shows that it is late even for diehards. A barricade of garbage cans runs along the narrow pavement. The dawn is closer than the peak of night.

A while ago colored neons gave off an affected gaiety. Faded buildings enmeshed with glowing tinsel. Spangles on the garb of the lowly.

To strangers the scene gave promise of adventure. They laughed gaily, gazed curiously, savoured the unusual foods and paid well. Behind most of the endlessly banging doors the residents kept their own counsel, amused themselves in their own way.

Now the alien occupation is almost over. Cafe helpers come downstairs for a breath of air and a look at the quiet street. Blinds are being drawn. Neons snap off, one here, one there. An actor, at the end of a tiresome role, doffing makeup and costume.

In the growing grey the old structures seem to shiver nakedly. The quarter is regaining its character. It takes on the look of a settlement beside the walls of a city.

Soon the city will waken. While Chinatown sleeps.

* * *

People of the Night

The night has its own folk—taxi drivers, musicians, waiters, gamblers. Newsboys drowse in doorways until a car stops. Policemen relax against buildings. The sentries who guard military buildings are lonesome and aloof. Newly-arrived transients with bundles or packs keep on the move to avoid questioning before discovering the city's refuges.

Prowling police cars. Sisters of the she-shops taking after-duty strolls. Workers, with lunch kits, coming off night shifts. Charwomen hurrying home as though impelled by dire possibilities. Sleepy-eyed swains and rum-soggy roisterers. Characters with strange mental quirks.

The dawn sneaks up. The city stirs. People are gathering at car stops. Traffic grows. The city slowly regains its harshness.

An intrusion. A colossal intrusion.

Quebec Girl Moves Towards Stardom

Another young Canadian is on the way to an important part in pictures. She is Francine Bordeaux, who was born in St. Georges, Quebec and educated in St. Hyacinth. Miss Bordeaux, whose real name is Helena Veilleaux, is one of six children. Her parents now reside in Lewiston, Maine. Before entering pictures she was a student of English and Drama at the New York Academy in Carnegie Hall and worked as a commercial model.

After two years at the New York Academy, she joined stock companies and toured New Englang for two seasons. She was seen there by Hal Roach, who signed her to a contract with his studio. She was brought to California and Roach continued her lessons in English and drama, preparing her for the lead in one of his contemplated pictures, "Captain Fury." After a disagreement in the presentation of her character, she left Roach and returned to New York, where she resumed her stock company work for one summer and during the winter played engagements as a singer in several of the better New York night clubs. During this time she continued her studies in English. Again she was "discovered" in New York and brought to California for a picture at RKO. Although she has not yet done her RKO picture, she made her first appearance before the motion picture cameras in "I Married An Angel" for MGM. Since then she has played in "Mr. and Mrs. Cugat" for Paramount.

Miss Bordeaux's hobby is sculpturing and several of her statues have been copied for commercial sale. Her favorite sports are swimming, horse-back riding and hiking.

Restrictions Lifted By Ottawa Order

Theatre marquees in Ontario towns affected by blackout regulations are once again trying their moth-and-flame effect on the general public. Under a government order issued on March 3rd and signed by Hon. Ian Mackenzie, minister of pensions and national health, and Hon. C. D. Howe, minister of munitions and supply, the semi-blackout in Ontario was lifted.

Entry and exit lights may be left on providing someone is handy to turn them out when an alarm sounds. Under this regulation the marquees are permitted to operate. Anti-burglary lights must be restricted to the interior of the premises and well-subdued, as well as meeting the demands of local police authorities.

Digest of Reviews

Columbia

THE MAN WHO RETURNED TO LIFE

Payoff: A tense and powerful film for its class. **Will interest any audience.**

Story: A young Northerner in a Southern town becomes exposed to the prejudices of the people. He is suspected of murdering the girl who tried to force him into marriage. He escapes, takes another name and later returns to help free the man accused of his murder.

The sizeup: John Howard, who plays the male lead, maintains a steady popularity through frequent appearances. He does a solid job in this one. It's **well-acted throughout** by Lucille Fairbanks, Ruth Ford, Marcella Martin, Elizabeth Risdon, Roger Clark, Paul Guilfoyle and others.

ADVENTURES OF MARTIN EDEN

Payoff: Broad in scope from photography to emotions. Moves at **a keen pace** and carries its **interest to the finish.** A strong top-piece or single.

Story: Glenn Ford, a sailor, outraged by the wrongful imprisonment of a companion and the suppression of the facts, becomes a writer to win justice and the love of the innocent man's sister.

Sizeup: Glenn Ford and Claire Trevor put in some good work for this **actionful drama** of writing and the sea. **A first-rate cast,** which includes Stuart Irwin, Evelyn Keyes, Ian MacDonald and Dickie Moore, helps it keep all the bases covered and the result should prove highly satisfactory for the exhibitor.

Vitagraph

WILD BILL HICKOK RIDES AGAIN

Payoff: Western fans ask little story and **much action.** This is it. The situations are the old reliables. The action is there plenty.

Story: Badman Warren William, working with big cattle and railroad interests, wants to swipe the homesteaders' land. Connie Bennett is William's tough gal who goes soft for Hickok, played by Bruce Cabot.

Sizeup: Rootin', shootin' and **name draws** such as William, Bennett and Cabot guaarntee **good custom from the faithful.** Betty Brewer, Walter Catlett, J. Farrell Macdonald and Ward Bond are just a few members of the large and capable cast.

Universal

PARIS CALLING

Payoff: Top spy stuff involving the popular causes of today. **Should pull them in.**

Story: Elizabeth Bergner, a Free French supporter, works as an underground operative in Paris after the Nazis take over. There's a love story involving her and a Yank in the RAF and much hide-and-go-seeking witn the Gestapo.

Payoff: The hue and cry against Bergner has died down and this should kill the rest of it. She does a splendid piece of work here. It's loaded with **popular players in the main roles,** such as Basil Rathbone, Randolph Scott, Gale Sondergaard, Lee J. Cobb, Edward Ciannelli and Elizabeth Risdon.

BOMBAY CLIPPER

Payoff: Very **suitable spy drama** for double bill.

Story: William Gargan, correspondent, forgets his promise to wife Irene Hervey to quit the racket, takes an assignment to find out why a diamond treasure is being shipped from India to England. And foils the thieves who are after it.

Sizeup: Made a while ago, the dastards aren't named, as they are in later pictures. Maria Montez is in the cast. **Plenty of audience excitement here.**

RKO

VALLEY OF THE SUN

Payoff: Colorful western that **will satisfy.** Geronimo again.

Story: Indian cheaters, hostile Indians and the army man who straightens things out.

Sizeup: Alive with action all the way and a good cast headed by James Craig, Dean Jagger, Lucille Ball and Sir Cedric Hardwicke. Also with Billy Gilbert, Tom Tyler and Antonio Moreno.

Paramount

HATTER'S CASTLE

Payoff: A gloomy film with powerful characterizations. The acting, the popularity of the A. J. Cronin novel from which it was taken, and the popular Old Country background with Canadians may overcome its lack of occasional lightness.

Story: A biography of a bitter and power-mad Scot whose grandiose ambitions ruin the lives of the people around him. He is a hatter and his home is known as Hatter's Castle. When he loses everything he destroys it.

Sizeup: The film has an English cast of which **Robert Newton, most familiar over here, portrays the lead splendidly.** It's **technically good,** but the sombre content leaves the question of its drawing power for decision based on early results.

Republic

A TRAGEDY AT MIDNIGHT

Payoff: A good **mystery with much fun.** Will please.

Story: A radio detective finds a dead woman in his bed and has to solve the crime to avoid the noose and a divorce.

Sizeup: Has **suspense and action.** Margaret Lindsay and John Howard, both attractive B draws, do okay. Roscoe Karns, Mona Barrie, Keye Luke, Miles Mander and others.

Manhattan Theatres Play Many Revivals

Each week in New York some two dozen films are revived in various parts of the town. Big town bookers and exhibitors have a long memory and an eagle eye for subjects, backgrounds and stars enjoying the spotlight again. Film ideas travel in cycles and old pictures, if available, can guarantee a good week's gross.

Following is a list of current revivals in New York:

Alexander's Ragtime Band—1938 musical drama; T. Power, A. Faye, D. Ameche.

Angel—1937 drama, Dietrich, H. Marshall, M. Douglas.

Awful Truth—1937 comedy; I. Dunne, C. Grant.

Cheers for Miss Bishop—1941; Biography of a school teacher; M. Scott, W. Gargan.

Dark Journey—1937 spy melodrama; C. Veidt, V. Leigh.

Gold Is Where You Find It—1938 romance; G. Brent, O. de Havilland.

Golden Boy—1939 drama; W. Holden, B. Stanwyck.

Great Garrick—1937. 18th Century romantic farce comedy; B. Aherne, O. de Havilland.

His Girl Friday—1940 comedy; C. Grant, R. Russell.

Housekeeper's Daughter—1939 farce comedy; A. Menjou, J. Bennett.

Human Beast—1940. Zola's great tragic novel; French, English subtitles; J. Gabin, S. Simon.

I Love You Again—1940 comedy; W. Powell, M. Loy.

I Was A Spy—1938 Melodrama; M. Carroll, H. Marshall.

Jezebel—1938 costume melodrama; B. Davis, H. Fonda.

King Steps Out—1936 musical comedy; F. Tone, G. Moore.

Man Who Knew Too Much—1935 spy melodrama; P. Lorre, N. Pilbeam.

My Love Came Back—1940 musical comedy romance; O. de Havilland.

Of Human Bondage — 1934 drama; L. Howard, B. Davis.

Rembrandt—1937 historical drama; C. Laughton.

Scoundrel, The—1935 satiric comedy; Noel Coward.

Submarine D-1—1937 drama; G. Brent, P. O'Brien.

Torrid Zone—1940 melodrama; J. Cagney, A. Sheridan.

Young In Heart—1938 comedy; Roland Young, B. Burke.

Meredith Reports

Burgess Meredith, screen star, has reported for duty as a private at Fort MacArthur.

Meredith took his examination some weeks ago but was granted a stay to clear up his business matters.

He's been on pins and needles ever since his pal, Jimmy Stewart, got in.

Help! Help! -- Hamburgers!

There is near revolt on the Warner Bros. lot. The girls are getting fed up with hamburgers.

The girls are Nancy Coleman, Geraldine Fitzgerald and Barbara Stanwyck, the sisters of "The Gay Sisters."

They've been eating hamburger—badly prepared hamburger—for days in the name of the motion picture art.

"We ate it yesterday," said Miss Coleman, "we're eating it today, and I guess we'll be eating it tomorrow. It seems to be taking forever to get these dinner scenes right."

The hamburger business seems to be very much a part of the plot, so there's no getting around it.

"Personally," said Miss Coleman, "I am of the opinion that we are being framed. The script says the hamburgers are supposed to be very low grade. But how can anybody tell just by looking at them what they taste like?"

But the prop man in charge of the "kitchen" is a literal minded person.

"The script says they're to be strictly Grade Z," he explained, "and that's the way I make 'em."

In the story the girls are three heiresses who can't get at any of their assets because they're tied up by legal technicalities. And they have a cook, Helen Thimig, whose duty it is never to get anything right.

"To make it worse," said Miss Coleman, "I happen to like hamburger. Or should a young girl trying to become an actress admit such tastes? Anyway, I like it, and when I got home last night, there was mother's beautiful, elegant hamburger steak. I went right to bed without eating a bite."

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ECHOES and REFLECTIONS

CHICAGO SUN

(Wolfe Kaufman, commenting on the Academy Awards.)

One thought keeps plaguing me, as I go over this list again. An exciting thought. I happen to have discussed "How Green" with one of the top executives of Twentieth Century-Fox when it was being contemplated. He told me it was to be "a prestige picture."

In other words, the studio was quite satisfied to go ahead with it on the assumption it would lose money. But it didn't. It cleaned up. And it is still doing well. Ditto for "Here Comes Mr. Jordan" at Columbia.

"Sergeant York" was quite candidly conceived with the notion of profit-making, but it was fine, anyway.

Now. It has always been my firm belief that good pictures can pay off. Don't tell me what a flop "All That Money Can Buy" was. I'm sorry about that. It was a good picture and I believe the mistake was that the title was wrong and some of the selling was wrong.

Certainly if pictures like "Jordan" and "Green" can do well at the box office it goes a very long way to dispel the foolish Hollywood notion that only junk pays off at the box office.

THE EMPORIA GAZETTE

(From an editorial called "The Movie Moron." It was written in 1922 by William Allen White.)

If the movie business has a serious place among thinking people, among the leadership in America which has developed beyond its fourteenth year, the movie makers must realize that they must segregate the morons. Give them houses of their own, where they can gasp at crime, leer at sex, and get all the thrills they want. But give intelligent people movie houses where good pictures by reputable authors, conscientious artists, and intelligent producers may present high-grade things.

As the movie managers have developed their business, it is the moron's paradise. If theatrical managers followed the lines of movie producers and distributors—that is to say, if one saw Shakespeare and Shaw and Eugene O'Neill where one also saw smutty sex plays and musical comedies—the theatre also would be a mess that would stink a dog off a slop wagon, and drive the skunk to the open for air. These thoughts are for the consideration of our old Armageddon comrade, Bill Hays, who is now the big boss of the movie world in America.

RAMBLING WITH ROLY

(Roly Young in the Toronto Globe and Mail)

The reception accorded "Those Other Days" bears out this column's oft-expressed conviction that Canadian audiences really would like to see entertainment films of Canadian origin and production and that they do not have to be propaganda films to get across. By all means let's have more of them.

LIBERTY

(Howard Dietz in an article called "Before You Pan Hollywood.")

Over the years the Hollywood movies have become the best in the world, capturing the market wherever they were shown. Despite barriers of language, more than seventy-three per cent of the seating capacity of all the theatres outside the United States are devoted to American films. Although statistics are scarce since Hitler and Mussolini got gruesome, the number of Hollywood prints that have been "duped" and bootlegged to keep the suppressed peoples quieter makes a message in itself.

It is not necessary to go into matters of trade or the incidental accomplishments showing how styles were started and even entire industries created by the movies — the whole modernistic trend in furniture for example. Let us here credit them with the major achievement of developing the remarkable technique of the feature picture through constant willingness to experiment.

They have unearthed and trained real talent in all branches of films, acting, camera, direction, and continuity writing. They have presented well mounted productions to the public so that the talent could be fairly judged and the stars selected.

THE COMMONWEAL

("Hollywood Handles Dynamite" by Frederic Sondern, Jr., with C. Nelson Schrader)

Serious men in Washington believe that there are only two alternatives for Hollywood. The movie industry should confine itself to entertainment alone and not deal with serious issues, or it should bring its tremendous power to bear in awakening the nation to a love and appreciation of its heritage, its traditions and its might. It should acquaint the nation with the actual nature of the crisis before Clark Gable is shown beating down Panzer divisions single-handed. If Hollywood puts box-office receipts before its duty to the country, the movie industry will deserve everything it gets—in restriction, censorship and ruin.

Rankin Expresses Appreciation

The recent criticism aimed at the Centre Theatre management in Chatham, Ontario, for allowing a Sunday evening war efforts show caused a sharp division of community opinion. Religious groups attacked the theatre management while refraining from criticism of the sponsors, in this case the Knights of Columbus.

A number of citizens wrote to Harland Rankin, manager of the Centre, praising him and expressing confidence. Rankin thanked them in a Chatham newspaper with the following letter.

To the Editor the News:

Dear Sir:

I would like to express to your many readers, through your columns, my sincere appreciation for the many kind letters received since the staging of a Charity Show in conjunction with the Knights of Columbus.

Although we have received certain criticism in your columns, we feel more than compensated for our efforts from the generous response received from the general public. It is not the intention of the Centre Theatre or, I believe I can justly speak for the theatres of Chatham, to antagonize any organization. We want to be part of the community and assist in as many ways possible in making this a community centre of goodwil land fine entertainment.

The public, as you know, are made of many different tastes and viewpoints. There is the youth, people of middle age, and there are the more serious mature minded people who shoulder the greater responsibilities, and to satisfy everyone's likings is an impossibility. We can only strive to do our best in the interest of Chatham.

This week we are having a two day show for the Daughters of the Empire, and hope to raise a substantial sum for this worthy cause and have many future anticipated goodwill promotions in mind.

Please accept our deepest appreciation to the Chatham Daily News and the citizens of Chatham for their kindness. We are sorry we cannot answer all the letters that do not bear a signature but we will try to confirm their request and suggestions from anyone at any time, as the theatre was built for the sole purpose of providing entertainment along the lines that the people of Chatham like best.

Yours truly,
Harland Rankin,
Centre Theatre.

'Moby Dick' Remake

The Herman Melville sea classic, "Moby Dick," is being scripted at Warners. It will be released under that title, a change back from "The Sea Devil."

That's How Things Used To Be

Those Days Have Gone Forever—But More Than the Memory Lingers On. Things Have Changed Plenty But on the Other Hand—

ENOUGH celluloid has run through the machines since August 8, 1914, to lace the globe. The industry has changed vastly since then. Many things have been forgotten that deserved to be. Many things have been forgotten that should have been remembered. And many things have been remembered, particularly the main requisites of exhibition, entertainment and service.

These thoughts came to mind while loafing through the weather-beaten pages of a vanished magazine called Reel Life bearing the above-mentioned date. It was edited by Merritt Crawford and published by the Mutual Film Corporation of New York. The first fan and trade magazine, it had 32 pages and was a worthy effort.

There was a war then and there is a war now. Between that war and this one the motion picture grew into the dignity of an art and the power of a great industry. Will the post-war years be as fruitful?

The magazine is filled with names of exchanges, studios, and players no longer heard in the marts of the trade. There were such names as Mutual, Majestic, American, Thanhouser, Reliance, Domino, Keystone, Appolo, Beauty, Kay Bee, Komic, Princess, R & M, Royal and Continental.

James Cruze played Joseph in "Joseph in the Land of Egypt." Mae Marsh was in "The Great Leap," Mabel Normand in "Zu Zu, the Band Leader," and Enid Markey and Walter Belasco in "The Defaulter." Thomas H. Ince produced "The Wrath of the Gods" or "The Destruction of Sakura-Jima," a Japanese story with Japanese actors. Majestic was busy producing "Frenchy," a western and who do you think was directing? Donald Crisp, Oscar winner for "How Green Was My Valley." We're glad he remained an actor.

Serials, one- and two-reelers were big stuff then. The serial, "The Million Dollar Mystery" was being plugged everywhere and was running in story form in various magazines, stills being used to illustrate it.

What we now call the Documentary Film was beginning to take form then. There were Mexican war films of the battle of Torreon, made by special contract with General Villa and a three-reeler called "Seeing South America with Col. Roosevelt." Mutual issued a weekly newsreel which covered the first Great War. Before the Gangster era a film named "Gangsters" was enjoying a run in New York.

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The Dying Drama?

EVEN then they were bemoaning what the film was doing to the drama. Says an item: "The rapid advance of the motion picture to the dignity of a distinct art and its increase in popularity among all classes has resulted in a corresponding decrease in the receipts in the so-called legitimated drama."

The opinion of a writer in the American Magazine is quoted as to prices being too high for stage shows. "They go to the motion pictures, because the pictures are cheaper, or else they go home and read." In preference to paying two dollars.

"The motion picture," says Reel Life, "with its superior dramatic potentialities, its universal appeal and its minimum of cost with a maximum of enjoyment has won its popularity by sheer merit. Steadily it replaces the older forms of popular amusement and with reason, for it contains all the elements which please or thrill possessed by others, with very many that are distinctly and exclusively its own."

Yet Broadway has had some of its biggest years since that was written. Vaudeville may be dead but the drama has a birth in most cities. The film companies put money into stage productions and are a valuable aid in keeping the stage alive.

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Going After Them

THE boys were racking their brains in those days, the same as now, on how to intrigue the potential patrons. One advertising man used an interesting idea, according to Reel Life. Part of a letter to his boss read:

"The connection between vacation time and time spent at one of our shows is responsible for the set of cards you spoke about, which I have tacked up outside the theatres.

"It seemed to me that we could get a whole lot of men to come in here for short times, and the cards were the result. You know how they go:

Mutual Movies Make Time Fly

While you're waiting for that appointment; while you're waiting for your train—come in here. Mutual Movies make time fly and there's a clock inside to keep you posted on how fast the time is flying.

"Now, boss, in regard to our newspaper advertising. I have been scattering short phrases all through our paper lately. Just little phrases saying something about our theatre and our show. The result has been that lots of people have spoken to me about the great amount of advertising we are doing."

"As a matter of fact, our advertising bills are no greater than before, but by scattering small stuff without taking very much away from our big advertisement I have managed to give the impression of more publicity and of greater importance to our shows."

This sounds like it might have something for one- or two-theatre towns.

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There's Nothing New

EXHIBITORS and distributors were wrangling in those days too. A letter from the London correspondent of Reel Life discusses the problem which was the point of dispute then between renter and user—the exclusive, which we presume to mean first run. One of the reasons why exhibitors were favoring the exclusive, according to the correspondent, was "the frequent weakness of the ordinary program sent out, which practically compels the exhibitor to go in for the exclusive." He quotes the opinion of a big exhibitor that the vogue wouldn't last. And refers to "the absence of novelty in many films of the day."

Even then trade practices were a sore spot. "It seems a general opinion," he writes, "that the next winter season will see some further modifications in the business methods in the industry, which, from the intermediary position it occupies between the manufacturer and the exhibitor, is a most important one." This, of course, was written from the point of view of the distributor, since the magazine was officially sponsored by the Mutual Film Corporation.

After 24 years it all sounds very familiar. The industry has changed in business methods and technique. But we hear the same old arguments.

Couldn't Happen to A Nicer Fellow

Cockiest man in Canada right now is Tom Daley, manager of the Imperial, Toronto. Tom's house had "How Green is My Valley" when it won the Academy Award. The following Saturday the Imperial set an all-time Dominion record on a day's take and it looks like a few more will be hung up before it's all over.

Not only that. The Imperial had almost every winner, picture and person. Previous programs were "Sergeant York," "Suspicion," "Dumbo," "Churchill's Island," "Target for Tonight" and any other honor films and performances you can think of.

Nice Gesture

Manager J. J. Paul of the Park, Welland, pleased the people of that town with a friendly action. The Park was showing Movietone News, which contained a clip of the RCAF precision drill group on the march during their recent visit to New York.

He held a preview showing for the benefit of two Welland families whose representatives, as part of the squad, were caught by the camera. The boys enlisted several months ago.

The word got around local folk were attracted by the prospect of seeing the homegrown boys in blue on the screen.

Winnipeg Scenes in American Newsreels

Winnipeg's "IF Day" made news and sent that city's Victory Loan drive over the top. It got an international press, and now has been included in major newsreels. Theatre audiences throughout the United States and Canada will see the event as filmed by Newsreel Cameraman Lucien Roy of Associated Screen News. Four newsreels in Canada have the "IF Day" story: Paramount, Movietone, News of the Day and Universal. The mock invasion by Nazi troops is shown, the hoisting of the swastika, municipal and provincial officials taken prisoner, the invaders' orders published in the press, churches and schools closed, a restaurant taken over—all the graphic events that could happen if this country were invaded. The all-out efforts of Winnipeg to make its mock invasion realistic are the talk of two nations.

'Fantasia' Ends Run

The Walt Disney technitur film, "Fantasia," has ended a 57-week run at New York's Broadway Theatre. Over 1,250,000 patrons pushed their way in and six prints were used up.

Popular release in the USA is slated for April 3rd.

New Orson Welles Feature Ready

Orson Welles' second Mercury Film Production is among the four feature films announced by RKO for March release. These are "The Magnificent Ambersons," "Sing Your Worries Away," "Mexican Spitfire at Sea,' and "The Beautiful Bachelor."

Welles is both producer and director of "The Magnificent Ambersons," screen version of the Booth Tarkington novel. He does not appear in it. The featured players are Joseph Cotten, Dolores Costello, Anne Baxter, Tim Holt, Agnes Moorehead, Ray Collins, Erskine Sanford and Richard Bennett.

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"Sing Your Worries Away," film musical, has for principals Bert Lahr, June Havoc, Buddy Ebsen, Patsy Kelly, Dorothy Lovett, Sam Levene, Margaret Dumont, Alvino Rey and his Orchestra and the King Sisters. Lyrics and music are by Mort Greene and Harry Revel. It was produced by Cliff Reid, directed by A. Edward Sutherland.

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"They Flew Alone," film drama based on the careers of the flying Mollisons, with Anna Neagle and Robert Newton in starring roles, has been completed in England by Producer-director Herbert Wilcox, and is now in course of editing.

Miss Neagle and Mr. Wilcox, on completion of the editing work on "They Flew Alone," will leave London for Canada with a print, to arrange gala performances of the picture throughout the Dominion.

While in Canada, the star and producer-director will also inaugurate a series of personal appearances in the principal cities in aid of the Royal Canadian Air Force Cadet League.

In "They Flew Alone" Miss Neagle will portray Amy Johnson and Newton will have the part of Jim Mollison.

Now

AS FOR THE PAST 30 YEARS

For Satisfaction In Theatre Equipment

PERKINS ELECTRIC COMPANY LIMITED

277 VICTORIA STREET TORONTO — 2027 BLEURY STREET MONTREAL

THAT man's here again—Harland Rankin of the Centre, Chatham. He just pulled off a 10-strike.

Harlan just promoted a radio program, sponsored by a lumber company, which will be broadcast from his stage every week. He gets the pulling power of the show, a commercial over the air, and ten $25 watches to give away for a period of ten weeks.

He also promoted merchants to subscribe to a weekly booklet, placing ads therein. His booklet plugs his attractions and costs him nothing for delivery and printing. The program is not thrown away because it contains lucky numbers for passes.

He calls his stage show "Opportunity Nite." And on his laugh week show he proclaimed: "Bring your troubles to us. We'll cure 'em!"

That Harlan is a top gag man—what what a lousy fisherman.

* * *

MANAGER Joe Paul of the Park, Welland, got quite a kick out of the fact that his house played an important part in the Victory Loan drive in that town.

Joe was opening "49th Parallel" and for its debut eve Mayor T. H. Lewis addressed the audience in behalf of the Loan. Prior to the picture the Welland Sea Cadet Corps, under Commander William Mason, paraded to the theatre.

The local newspaper front-paged the opening and the drive doings.

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TED FRASER, Century, Trenton, worked out the best juvenile goodwill stunt of the year—the Century Victory Legion. A number of showmen, including Leo Coyle, Granada, St. Catharines, have already picked this up.

The members of the Legion vow to take an active part in winning the war. The Red Cross endorsed the idea and got behind it in every school. Leo handed out 3,000 heralds and I have asked him for some to give to those who are interested.

Get working on this one. It's a peach.

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HERE'S Mel Jolley, the pride of the Columbia, St. Thomas. On "Dracula and Frankenstein" he distributed 2,500 faint checks. In case anyone swooned at the horror show he or she could come back for easier-to-take fare at a later date.

He had special newspaper ads with good copy and a display front borrowed after reading about it here which cost him nothing but the shipping charge.

BOB BROWN of the Vanity, Windsor, had a great campaign on "49th Parallel."

Officials of Detroit and Windsor were present at the opening. A list of things done in conjunction with the campaign follows:

All presidents of Home and School clubs attended a screening of the film and told the school children about it.

The Provincial Board of Health and medicos gave it their endorsement. This was passed along hospital switchboards.

Thirty members of the staff of Metropolitan Insurance Company plugged the film on all their calls for a week before the opening.

All copy sensationalized the Nazi invasion of Canada.

Readers and radio plugs before and during playdate.

Two large window tie-ups with the Northwest Fur Company, showing furs from every part of Canada.

Usherettes wearing large white and gold shields plugging picture one week in advance.

Theatre front used bold and bright colors simulating headlines.

Full action displays of bombing and sinking of sub attracted much interest.

These aren't all the stunts used, either. Needless to say, the picture had a big week.

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ON "Keep 'Em Flying" Stewart Gillespie got over some good ones, beside a co-operative ad in the paper. He's at the Marks, Oshawa.

He ran a special bus service to his early show for war workers. His display of working models of different types of aircraft won much attention. He built scale hangars and runways. One plane, attached to a motor, kept flying around the window all the time.

Great work, Stu.

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MARTIN WHITE, Community, Welland, played the same horror program as Jolley and picked up marquee horror heads with flashing eyes, borrowed after one of our tips from the Marks, Oshawa. He also used ads and window cards.

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LEN HERBERT, Centre, London, handed out 2,000 teaser heralds for "My Life With Caroline." They were marked "For Men Only." Window cards and the usual plug-stuff helped keep them coming.

'Zola' Brought Back In New York

A return engagement of Warner Bros.' memorable production, "The Life of Emile Zola," starring Paul Muni, began at the Globe Theatre on March 7th. This is a special New York showing of the film, which was chosen as the best production of 1937 by the Academy of Motion Picture Arts and Sciences. Joseph Schildkraut's performance in the role of Captain Alfred Dreyfus was chosen as the year's finest work by a supporting player and the screenplay was also cited by the Academy.

High on the list of all-time successes in the annals of the screen, "The Life of Emile Zola" returns for its special engagement at the Globe Theatre at a time particularly fitted to its inspiring story. The greatest dramatic sequences of the picture deal with the famous Dreyfus Case; today, at Riom, another front-page French political trial is under way.

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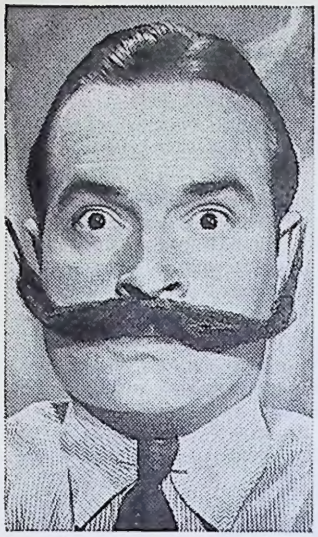
"Across the Pacific," starring Humphrey Bogart with Mary Astor and Sydney Greenstreet, the acting triumvirate who scored in "The Maltese Falcon," goes into production Monday at the Warner Bros. studios in Burbank. John Huston, who directed "The Maltese Falcon," will also pilot the new film. The screenplay was written by Richard Macaulay from the Saturday Evening Post story, "Aloha Means Goodbye."

Snips and Snaps . . .

Mickey Moustache



The well-known Paramount zany, Mr. Robert Hope, as he appears in "Louisiana Purchase." He recently copped the New York World-Telegram's annual laugh derby.

IT'S TRUE!

By Wiley Padan

LARAINE DAY HAS BEEN HAILED AS AN OUTSTANDING SCREEN PERSONALITY OF THE YEAR BY PRESS AND EXHIBITOR POLLS! SHE IS TEAMED with BARRY NELSON in MGM's "A YANK ON THE BURMA ROAD."
"LARAINE DAY WAS BORN in ROOSEVELT, UTAH"
Leo
BARRY and Miss DAY USE A MACHINE GUN WITH A TRUCK CONVOY ALONG THE BATTLE-SCARRED BURMA ROAD.
Barry NELSON PAID HIS WAY THRU THE UNIVERSITY OF CALIFORNIA BY WRITING, PRODUCING AND ACTING FOR RADIO!

Busybody

Constance Bennett is still keeping up the family tradition of working the calendar around; her latest is "Wild Bill Hickok Rides."

Love Ahoy!

Pity poor Stirling Hayden who has to choose between this demure young miss, Mary Anderson and lovely Madeleine Carroll in the Technicolor island romance, "Bahama Passage."

Pre-Camera Conference

Hepburn and Tracy talk over a scene with Director George Stevens for "Woman of the Year."

Warner Regular

Olivia de Havilland is about the most active young lady on the Warner lot with leads in "They Died With Their Boots On," "The Male Animal" and "In This Our Life" being and about to be screened.